



Artistic translations of Dante's Inferno

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Abstract

Dante's *Inferno* (1308) is a compelling mixture of adventure, political ideas, religious themes and insightful reflections. It has traditionally been studied mainly focusing on its literary importance, discarding other more innovative approaches. This research sheds light on the artistic translations of the *Inferno* by twentieth-century artists. Dante's primary source is presented through a new lens, acknowledging the impact of the poem also on contemporary era. The research carefully analyses and draws comparisons between various modern and contemporary art interpretations of four core cantos of the *Inferno* (I, III, V, XXXIII). The aim is to understand how fourteenth Century literature can be adapted to a modern-days public, focusing on the individual interpretations of each artist.

Introduction

“I think that the central man of all the world, as representing in perfect balance the imaginative, moral, and intellectual faculties, all at their highest, is Dante”

John Ruskin, *The Stones of Venice*¹

“... the most universal of the poets in the modern languages”

T. S. Eliot, *Dante*²

Dante is one of the most fascinating figures in literature. His timeless appeal engages with spirituality, political participation and poetic love. His comprehensive masterpiece, the *Divine Comedy*, spans universal human notions, from the necessity of religion to the deepest human feelings and vices. It is a spectrum of human emotions and essence from *Inferno* to *Paradiso*, the reader is drawn into a whirlwind of consciousness and self-analysis.

Dante and Modern Art

This Laidlaw project stems from a highly personal experience of the *Divine Comedy* and profound passion for art as a tool for developing imagination and learning. Given my primary and secondary Italian education, I am well-versed in all things Dante from a very young age, I realised my interest was drawn much more towards the illustrations of the poem than its archaic language, mother of modern Italian. Therefore, I have always identified art as the most powerful way to deliver meaning, and, since commencing university, I have fallen in love with modern and contemporary art, which I have conventionally grouped under art of the 20th Century onwards. This fascination with 20th-century art comes from its groundbreaking ability to diverge from pure figurative representation and focus on a secondary deeper layer of meaning. Moreover, a mix of different styles, innovative techniques and also the disappearance of the idea of the artist

¹ John Ruskin, *The Stones of Venice, Vol. 3: The Fall and Examples of the Architecture of Venice*, 1853. London: Forgotten Books, 2018, p. 187.

² T. S. Eliot, *Dante*. London: Faber&Faber, 1929, p. 10.

as artisan in favour of a more intellectual role, characterise the main contributors to this period. Artists become capable of creating their own narrative parallel to a straightforward interpretation of their apparent works: deciphering the inner meaning shifts to the viewers.³

With this in mind, I considered analysing Dante's *Inferno* through the lens of contemporary artists, all of whom also faced critical rejections throughout their lives before achieving fame.

Genesis

Looking for resources to support my claims, I found solace in my great-granduncle and grandfather's writings. As eminent Latinists and Dante scholars, they both assessed the value of a visual experience of the *Divine Comedy* of fully immersing oneself in the poem, considering it an artistic and visually fulfilling journey as well as spiritual one.⁴ They also invite us to understand how Dantean imagery shaped Christian depiction of the afterlife, with its influence still reaching contemporaries.⁵

Consequently, the starting point of my research could be summarised by this question: are modern visionary artists faithful to Dante's descriptions or do they adapt the *Inferno* to contemporary and personal ideology?

As I proceeded in collecting innumerable visual sources of contemporary depictions of the *Inferno*, I immediately noticed the lack of comprehensive academic analysis. This paper proposes to present a review of artistic translations of Dante's *Inferno*, formalising the value and contribution of modern art to Dante Studies.

Part 1 - In the midst of our life: Dante's significance

The *Divine Comedy* is hence considered the all-time most comprehensive poem, its ambiguity between epics and a religious text makes it both solemn and extremely catching for the reader. Dante's journey through the afterlife realms of Hell, Purgatory and Paradise is the troubled evolution of a man in a divine world. Here lies the power of the poem: Dante never becomes a

³ Pierre Bordieu, 'Outline of a sociological theory of art perception,' *The Field of Cultural Production: Essays on Art and Literature*. New York: Columbia University Press, 1984.

⁴ T. S. Eliot wrote "Dante's is a visual imagination. It is a visual imagination in a different sense from that of a modern painter of still life: it is visual in the sense that he lived in an age in which men still saw visions." *Dante*, p. 15.

⁵ Luigi Guercio, 'Orientamenti per gli studi della letteratura italiana,' *Scritti Vari*. Salerno: Scuola Arti Grafiche Orfanotrofio Umberto I, 1984, pp. 16-37, p. 24 and Luigi T. Guercio, *Gli enigmi insoluti nella Divina Commedia*. Roma: Ripostes, 1990, p. 49.

superior being; on the contrary his manly nature highlights his flaws and his difficulties in proceeding along his path, fainting more than once at God's manifestations.⁶ Thence, this Florentine man, despite using a language clearly archaic, transcends temporal divisions, epitomizing humanity's search for identity and religious discovery.

I.I Allegory

Dante, despite being a common man, manages to relate the highest religious topics without incurring in sacrilege through the use of allegory. *The Concise Oxford Companion to English Literature* defines allegory as a "a figurative narrative or description, conveying a veiled moral meaning,"⁷ however the Divine Comedy has its unique take on this rhetorical device. A renovated interest in Dante Studies sparked at the beginning of the 20th Century, led by several eminent scholars who moved from Europe to the US due to persecutions, and received funding at overseas universities.⁸ Allegory was considered a proper genre, valued in both art and literature, especially when focusing on the analysis of Dante's masterpiece.⁹

Allegory also became highly regarded in the arts, since new genres were emerging such as performance and conceptual art. Artists no longer felt the need to inform their public directly, rather they were challenging the audience by conveying different levels of interpretation to their work.¹⁰ Naturally, Dante's Comedy proved itself immediately suitable and adaptable to this kind of art, generating a wide creative response all over the world.

I.II Inferno and its core meaning

Allegory permeates the whole Comedy; however, each *canto* could also be considered as a self-sustained microcosm, a journey towards the discovery of one aspect of human behaviour¹¹. Accordingly, the Inferno explores human vices and flaws through Dante's encounters with

⁶ Francesco De Sanctis, *Lezioni e Saggi su Dante*, ed. Sergio Romano, trans. by the author. Torino: Einaudi, 1955.

⁷ *The Concise Oxford Companion to English Literature*, 3, eds. Margaret Drabble, Jenny Stringer and Daniel Hahn (online). Oxford: Oxford University Press, 2007. Available at: <https://www.oxfordreference.com/view/10.1093/acref/9780199214921.001.0001/acref-9780199214921-e-118>

⁸ Albert R. Ascoli, "Dante and allegory," *The Cambridge Companion to Allegory*, eds. Rita Copeland; Peter T. Struck. Cambridge: Cambridge University Press, 2010, pp. 128-135, p. 128.

⁹ Lynette Hunter, 'Allegory happens: allegory and the arts post-1960,' *The Cambridge Companion to Allegory*, pp. 266-280, p. 273.

¹⁰ Ibid, p. 275.

¹¹ Jorge Luis Borges, 'Saggi Danteschi,' 1982, *Borges, Tutte le opere, vol. 2*, ed. Domenico Porzio, trans. Gianni Guadalupi. Milano: Mondadori, 1985, pp. 1261-1309, p. 1265.

various mythological and real-life characters, from greedy noblemen, to unsettled heroes and troubled lovers. It is the most humane among the three books, and certainly has captivated many readers' attention. This research identifies four core cantos (Canto I, III, V, XXXI), considering their relevance within the poem and their popularity in artistic representations. The Inferno is bodily, vicious and mischievous, appealing to modern artists for its timeless recognition of human's deepest craves and desires.

I.III Divine Comedy in the visual arts: the main tenets

Dante's work is perceivably appealing to artists: despite it being 14th century literature, the universality of its themes and also the supernatural aesthetic of its ambience have made it clearly visually powerful across the centuries.

As early as the 15th century, we already find many artistic translations of Dante's work, the most famous being Botticelli's illustrated tables. The Florentine artist was a "self-taught" Dante scholar, who composed a series of drawings comprehensive of all three books under Lorenzo de' Medici's patronage.¹² His careful depiction is evident from his discursive approach, embedding in his artwork both the Comedy's striking visual potential and spiritual depth.¹³ This is noticeable from the only intact work remaining which represents the map of the Inferno and its descending circles (ill. 1)

His narrative style deeply influenced many other artists, above all William Blake and Gustave Doré. Despite using different styles, they both present a careful and episodic narration of each canto, realising the two most comprehensive series of illustrations of the Comedy. Blake's inspiration draws from Medieval manuscripts and illuminations as observed in the use of a tenuous watercolour palette with marked and elongated outlines¹⁴ (ill. 2, 3, 4). Doré's works, conversely, are magnificently Gothic in their style, emphasising the sublime infernal landscapes, faithful to Dante's minutious descriptions. His illustrations are worldwide renowned, and the marked chiaroscuro, the stern backgrounds and the overall sinister look deeply influenced many of the modern and contemporary artists analysed¹⁵ (ill. 5, 6, 7, 8). These artists paved the way to

¹² Francine A. Koslow, 'Fantastic Illustrations to Dante's Inferno: Romantic and Contemporary Visions,' *Journal of the Fantastic in the Arts* 2, 4 (8), 1990, pp. 133-43, p. 134. Available at: www.jstor.org/stable/43308069

¹³ Jean-Pierre Barricelli, 'Dante: Inferno I in the Visual Arts,' *Dante Studies, with the Annual Report of the Dante Society*, 114, 1996, pp. 15-39, p. 18. Available at: www.jstor.org/stable/40166594.

¹⁴ Koslow, 'Fantastic Illustrations to Dante's Inferno,' p. 138.

¹⁵ Jean-Pierre, Barricelli 'Dante in the Arts: A Survey,' *Dante Studies*, pp. 79-93, p. 83. Available at: www.jstor.org/stable/40166596.

depict episodes of the Comedy, especially since its academic value discloses a challenge to many who want to prove their own artistic abilities as well as poetic and intellectual sensibility.

Part 2 - Canto I: the forest dark

Canto I introduces the whole Comedy, we see Dante “*midway the journey of his life*”¹⁶ lost in a “*forest dark*.” The author humbly presents himself in the middle of an existential and religious crisis, admitting he has fallen in sin. His expedition through the dark woods is eventful and full of encounters. He meets three wild beasts, representing the human vices of lust, pride and avarice, however he manages to overcome these difficulties and finally meets his guide and mentor, Virgil.

This canto initiates the whole adventure of the poet in the afterlife worlds, nonetheless some distinctive characteristics are already visible. Dante writes in a very visual language, accompanying the reader through a psychedelic journey in the afterlife. The Comedy’s literary language is highly expressive and discloses the artistic potential of the poem.¹⁷ When Dante describes the forest as “*savage, rough and stern*,” the reader can easily conjure a frightening lieu where intertwined branches almost come to life. For instance, the Argentine artist Silvio Benedetto, using a cold-colour palette, depicts this unwelcoming *selva* in his graffiti series for the *Painted Stones Valley* (ill. 9). The trees appear like geometrical spiky constructions, almost as if they were mirroring a labyrinth where human judgement has been lost.

In a similar manner, British artist Barry Moser illustrates a sinister forest in an astonishingly minimalist way. His lonely tree, drawn with black ink on white on paper, delivers a sense of restlessness and insecurity as if it was disclosing a supernatural world of fear and decadence (ill. 10).

A sense of decadence, mirrors Dante’s confirmation that he “*had abandoned the truth way*,” as can be observed in Guy Denning’s interpretation of this canto (ill. 11). The artist paints a Caravaggesque closed-up visage, where the *chiaroscuro* highlights the deepness of the figure’s thoughts. His Dante is living in sin; the gaze almost draws the public in, inviting to reflection of individual flaws and misdeeds. This allines with Dante’s introspective narration and desire to show universality of the subject.

¹⁶ Dante Alighieri, *Divine Comedy – Inferno* (ca. 1321), trans. Henry Wadsworth Longfellow (online). Lander, WY: Wyoming Catholic College, 2008. Available at: <https://wyomingcatholic.edu/wp-content/uploads/dante-01-inferno.pdf> [NA] all the following verses reported are taken from the same source.

¹⁷ Guercio, ‘Orientamenti per gli studi della letteratura italiana,’ p. 18.

Therefore, this canto welcomes the reader into a comprehensive allegorical world, indeed the poet himself begs Virgil to “*conduct me there where thou hast said / That I may see the portal of Saint Peter,*” already envisioning his passage through the various afterlife worlds.

Such overarching narrative is emphasised by the work of Belgian artist Graba’ (ill. 12). His vision of Canto I is Dante’s partial head, from within which a whirlwind of golden circles (symbolic of the various layers of Inferno, Purgatory and Paradise) explodes. Graba’ clearly envisions fitting into the wider frame of the poem, highlighting its epic nature.

Part 3 - Canto III: the Gates of Hell

Canto III sees Dante and his master Virgil descending into the world of the damned. They cross the infamous Gates of Hell on the side of the Mountain of Purgatory, starting their path towards the centre of the earth and Lucifer himself.

Dante’s description of these gates is immediate and magnificent at the beginning of the canto. He transcribes the inscription he read

“THROUGH me the way is to the city dolent; Through me the way is to eternal dole; Through me the way among the people lost.

Justice incited my sublime Creator; Created me divine Omnipotence. The highest Wisdom and the primal Love. Before me there were no created things, Only eterne, and I eternal last. “All hope abandon, ye who enter in!””

The poet details the letters carved in sober colour, providing him with a sense of fear and loss. These gates are definitely visually appealing, since they present a singular and grandiose geometric construction carved into the rock. Unsurprisingly then, many artists considered this canto one of the most challenging in representing both the materiality and allegory of this passage from life to death.

Australian artist Fiona Hall presents an interesting approach using polaroid photography, involving intertwined constructions that illustrate the sense of heaviness and uncertainty the canto brings. Her Gates (ill. 13), in grayscale tones, are intimidating and repulsive, resembling crinkled metal from a wasteland. The writing simply states “*cruel words,*” minimalistically delivering to the public the core nature of the Inferno.

Rauschenberg instead, has a different take on this subject matter, blending a tendentially abstract style with a few firm figurative constructions to demonstrate his intense study. The watercolours are tenuous achieving almost a dream-like effect, as evident also by the floating nature of Dante and Virgil in the lower part of the table (ill. 14).

His delicate approach is in stark contrast with Rodin's masterpiece "the Gates of Hell" (ill.15). Despite this being antecedent to the period this paper mainly focuses on, it is such an innovative and modern work, befitting the above definition of modern art as groundbreaking and unexpected. Rodin's innovation lies in his use of a majestic construction, whose style almost recalls French Rococo or Spanish Baroque architecture. This is however overturned by the essentially Gothic feeling of incoherence, yet sensed sequence of many miniatures of his other individual works (i.e. *The Thinker*, ill. 16; *The Kiss*, ill 17), which creates an overly-elaborated and majestic structure.¹⁸ Rodin thence uses the Gates as an expedient to summarise his whole career, similarly to what Dante intended with his poem.

Part 4 - Canto V: The lustful lovers

Interestingly while most figures on Rodin's masterpiece are anonymous shades, his work *The Kiss* represents the ill-fated lovers Paolo and Francesca in a clearly recognizable manner.¹⁹ They are the most famous characters of canto V and have definitely become an epitome for forbidden love, since Francesca was married to Paolo's brother Gianciotto.

They find themselves in the second circle of lustful due to their sin driven by passion, together with many other notorious mythological heroes such as Paris and Tristan, continuing Dante's epic convention of merging historical characters with mythical ones. Again Dante's language is strikingly artistic and his description of the lustful souls is poetic and visually compelling, since the reader is driven to imagine a whirling vortex created by "*the infernal hurricane that never rests.*" This is as violent as "*the sea in a tempest*" and lovers are challenged by "*opposing winds.*" It is a very romantic and tragic image, where paramours are close enough to touch but then are suddenly torn away by the Infernal forces. The artistic potential of this *canto* is mainly recognised in the climatic impossibility of reaching the loved one, to whom Dante himself shows benevolence.

Inspired by William Blake's notorious illustration of the whirlwind of lovers (ill. 3), Salvador Dalí's xylography *I Lussuriosi* (ill. 18) is dominated by a lightning shaped ensemble of souls, while Dante and Virgil observe the scene on the lower right. The souls are demonic, deprived of the most human characteristics and their visage resembles a skeleton; moreover, emphasis is placed on the impossibility of reaching the other person, as evident by the striving couple in the foreground. The dynamism of the scene is further underlined by visible transversal

¹⁸ Jacques De Caso, 'Rodin at the Gates of Hell,' *The Burlington Magazine* 106(731), pp. 59; 79-82, p. 78.

¹⁹ Koslow, 'Fantastic Illustrations to Dante's Inferno,' p, 139.

sketch lines cutting through the paper. Here the artist is showing the harshness of the Inferno and the eternal damnation these characters are destined to.

Italian Renato Guttuso's watercolour presents a similar dramatic interpretation (ill. 19). The construction of his characters still follows a lightning shape to recall the vortex, however the overall look is coarser than Dalí's: thick lines delineate very deformed souls, who almost look like caricatures, still emphasising the impassable distance between the couples.

A totally different interpretation is given by Italian Boccioni's *The Dream* (ill. 20), where the artist presents a definitely romanticised illustration. Paolo and Francesca float together in a dreamy kiss above the other damned, they emanate a golden light, expressing the piety of the artist towards such unfortunate lovers and elevating the importance of "Amore" in the Comedy. Indeed, even Dante himself is very clement towards the couple, even fainting due to their overwhelming story of prohibited love.

Part 5 - Canto XXXIII: Conte Ugolino, the hungry traitor

Canto XXXIII is the penultimate chapter of the Inferno. Dante and Virgil find themselves in the last iced circle of the Inferno, the Cocytus, where traitors of the motherland and guests are punished. The spotlight falls on Conte Ugolino, a contemporary Tuscan nobleman, who debuts while biting the skull of another damned soul, the Archbishop Ruggeri. The two were on opposite political factions during the innumerable fights for power in medieval Italy and both betrayed their own allies. The narration then moves back to the dramatic imprisonment of Ugolino with his sons which ended in their tragic death by starvation, and alleged cannibalism of the father.

In Ugolino's own words this is a story which "*wrings the heart*" and observable in artists' translations in their gloomy work, with clear accents of Gothic sublime.

Artist Federico Le Brun adopted a minimalist yet disquieting approach (ill. 21), he simply draws backgroundless black-and-white contorted bodies, showcasing human suffering "in its most unheroic sense."²⁰ The stark contrast between black and white and an overly accentuated *chiaroscuro* almost draw these headless bodies outside of the defined lithograph space, projecting an expression of universal pain and damnation.

A similar dark-toned interpretation is also portrayed by Alberto Martini's lithograph (ill. 22) based on Dante's crude description at the beginning of the *canto*, "*his mouth uplifted from his*

²⁰ Ibid. p. 140.

grim repast / That sinner, wiping it upon the hair / Of the same head that he behind had wasted." A horrendous and petrified Ugolino is biting Ruggeri's head, his face is greedy and vindictive almost recalling a Gaelic demon. There is also a striking similarity with Goya's *Saturn Devouring His Son* (ill. 23): both Ugolino and Saturn share monstrous and elongated traits and also the orientation of their head in the action of biting is similar.

These elements of black and white contrast and overall algid style of the representations are also included in Tom Phillips innovative print series. Presenting the Divine Comedy in a post-Pop key, he depicts each canto as advertisement panels, emphasising the bare main elements with minimalistic graphics. Mirroring Barthes' "The Rhetoric of the Image," the poster results catchy, signifying and interlace between the viewer and the subject treated.²¹ In *Canto XXXIII* (ill. 24) two skulls resembling rocky formations placed one over the other, symbolising Ugolino and his nemesis Ruggeri, appear within a spotlight of the eve, which is an anticipation of Dante's final escape from Hell.

Conclusive remarks

Artistic translations of Dante's Inferno

Going back to the initial question of how 20th-century artists translated Dante's Inferno into their works, I believe there is no fixed answer. The overall response clearly demonstrates great respect for the primary source, however not all the artists analysed have carried out an all-encompassing anthology of the poem, many focused on isolated emblematic episodes which could find expression in their art, like Boccioni's *The Dream* or Guttuso's *Canto V*. Dante's poem is therefore addicting to all these artists trying to prove their intellectual value.

This was certainly Rauschenberg's reason for embarking on his series of thirty-four illustrated tables, the artist was adapting his innovative combine technique to a highly academic subject in a new format of "combine drawings."²² He used images from magazines, advertisements and popular culture as elements for his illustration, used in repetition. He created a whirlwind of styles from collage to watercolours, with references from contemporary politics to fashion and drugs.²³ This aim was not dissimilar from Dante's self which also conveyed a mixture of politics, common knowledge, mythology and religion in his masterpiece.

²¹ Roland Barthes, "The Rhetoric of the Image," 1964.

²² Graham Smith, "Visibile Parlare": Rauschenberg's drawings for Dante's Inferno, *Word & Image*, 32(1). 2 Jan 2016, pp. 77-103, p.85. Available at: <https://doi.org/10.1080/02666286.2016.1141277>

²³ Dore Ashton, "Art: The Collaboration Wheel: A Comment on Robert Rauschenberg's Comment on Dante," *Arts & Architecture* 80(12), 1963, pp 7-38, p. 10.

Thence, Dante's work is itself extremely 'visual' in his approach to what originally seemed an austere religious text. He filled it with exquisitely human emotions, which clearly transcend time and space barriers. For instance, Guy Denning's, Martini, LeBrun and Moser's works all express the darkest side of the Inferno, focusing on the psychological implications and deepest flaws of human nature.

Every artist then provides both a personal and generalised interpretation of the Divine Comedy, according to the poem's original message is one that is both universal and invites its readers to reflect on their own behaviour and spiritual journey. Twentieth-century artists are individualistic and yet they are able to understand the essence of fourteenth-century material to reevaluate it for a modern audience.

Dante's Future and how to preserve it

Putting any personal preferences aside, Dante's Divine Comedy remains undeniably a pivotal chapter of Western literary history and legacy. Its importance is still valued today, however some of the approaches to its studies could definitely progress. Dante Studies is not a crystallised field, new additions are continuous and so is the interest of scholars and intellectuals. There are charitable associations (i.e. Società Dante Alighieri²⁴), whose aim is to spread Dante's knowledge to contemporary audiences. People from any country are endlessly fascinated by it, Dante is not only Italian, embodying some essentially human characteristics that can be individually interpreted transnationally. Modern and contemporary art really belongs to this framework: existentialism and philosophical approaches to art developed throughout the 20th Century gaining important academic recognition. Therefore, why not use this art to deliver Dante's themes in a new and engaging way? A way that favours the public's first-hand involvement in deciphering art inspired by the Comedy and therefore obtaining their own reading of the poem itself.

Appendix

Acknowledgments

I would like to dedicate this project to my grandfather, unanimously renowned as a lovely, understanding and innovative professor. I feel the legacy of such studies running in my family. Moreover, I am extremely grateful to the Laidlaw Foundation for selecting me and my proposal, providing me with the chance to embark a journey of self-discovery through the study of these topics so close to my heart. A special thanks goes also to my supervisor, Dr. Alistair Rider who believed in me from our first meeting in late November 2019 and shared his enthusiasm with the project. His support has been vital in upholding my own faith in my project throughout the various stages of development, helpful in countering the drawback of the COVID-19 emergency

²⁴ <https://ladante.it>

sharing insights in a rewarding way. I also want to thank the University of Harvard for having selected my paper to participate in the NCRC 2021 Undergraduate Research Conference; discussing my project in front of experienced judges and confronting myself with other researchers from around the world has been fulfilling and emotional. Finally, I just want to assess how personal this project is to me and my development, not only related to the academic world but on a wider life journey: I hope to continue being able pursuing projects I believe in and that motivates me to strive for more knowledge.

Tables of illustrations

1. Sandro Botticelli, *The map of the Inferno*, 1480-1485. Silver and ink on parchment paper, 32,5×47,5 cm. Biblioteca Apostolica Vaticana, Rome.



2. William Blake, *The Inscription over the Gate*, 1824-1827. Graphite, ink and watercolor on paper, 56x81 cm. Tate Gallery, London.



3. William Blake, *The Lovers' Whirlwind, Francesca da Rimini and Paolo Malatesta*, 1825-1827. Graphite, ink and watercolor on paper, 37,4x53 cm. Birmingham Museum and Art Gallery, Birmingham.



4. William Blake, *Count Ugolino and his Sons in prison*, ca. 1826. Graphite, ink and watercolor on paper, 33x44 cm. Fitzwilliam Museum, Cambridge.



5. Gustave Dore, *Inferno I (1)*, 1861. Lithograph on paper.



Midway upon the journey of our life I found myself within a forest dark,
For the straightforward pathway had been lost.

1861

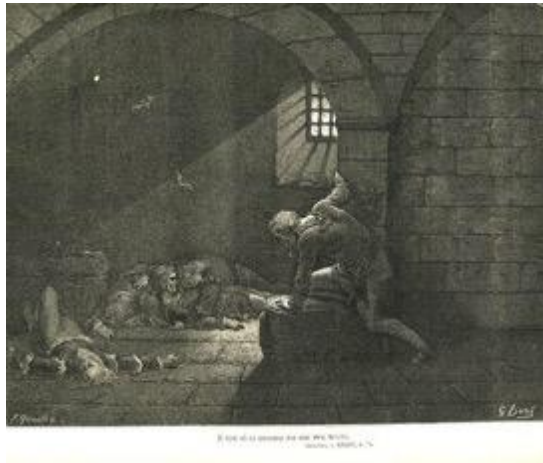
6. Gustave Dore, *Inferno III (1)*, 1861. Lithograph on paper.



7. Gustave Dore, *Inferno V (3)*, 1861. Lithograph on paper.



8. Gustave Dore, *Inferno XXXIII*, 1861. Lithograph on paper.



9. Silvio Benedetto, *La selva (Canto I)*. Graffiti on stone. Painted Stones Valley, Campobello di Licata (Sicily). Available at the artist's website: http://www.silviobenedetto.com/sb/it/divcom_inferno.htm



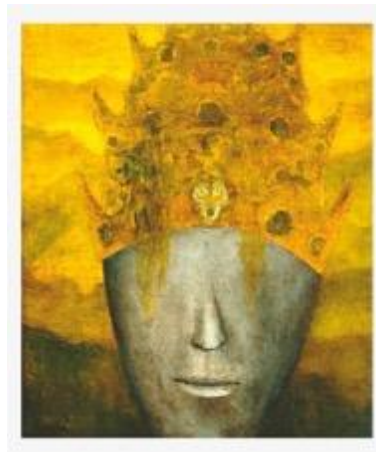
10. Barry Moser, *Canto I*, 1980. Ink on paper. In *Barry Moser's illustrations for Inferno*, (transl) Allen Mandelbaum. New York: Bantam Books, 1980.



11. Guy Denning, *'Nel mezzo del cammin di nostra vita mi ritrovai per una selva oscura,'* 2011. Oil on canvas, 91 x 91cm. Exhibited at MAGI'900 Museo, Bologna. Available on the artist's website: <https://guydenning.org/2017/01/19/exhibition-set-inferno/>



12. Graba', *Canto I, Divina Commedia – Inferno series,* 2003. Oil on canvas. Exhibited at Art Hall kunsthall Sint-Pietersabdij, Ghent. Available at the artist's website: <https://www.graba.be/graba-art-gallery-inferno.html>



13. Fiona Hall, *Inferno, canto III: the Gates of Hell,* 1988. Polaroid photograph, 61.0 x 51.8 cm. Exhibited at the Art Gallery of New south Wales, Sydney.



14. Robert Rauschenberg, *Canto III: The Vestibule of Hell, The Opportunists*, 1958. Solvent transfer on Strathmore Artist Paper, with torn-and-pasted paper, watercolour, pencil, and wash, 36.5 × 28.9 cm. The Museum of Modern Art (MoMA), New York.



15. Auguste Rodin, *The Gates of Hell*, 1880-1917. Bronze, 635x400x100 cm. Musée Rodin, Paris.



16. Auguste Rodin, *The Thinker*, 1904. Bronze, 200x130x140 cm. Musée Rodin, Paris.



17. Auguste Rodin, *The Kiss*, 1888-1889. Marble, 181,5x112,3x117 cm. Musée Rodin, Paris.



18. Salvador Dalí, *I Lussuriosi*, 1965. Xilography on paper, 33x26,2 cm.



19. Renato Guttuso, *Dante. Divina Commedia. Inferno. Canto V*, 1967. Watercolour on paper, 35x50 cm. Galleria d'Arte Moderna Raccolta Lercaro.



20. Umberto Boccioni, *The Dream (Paolo and Francesca)*, 1908-1909. Oil on canvas, 140x130 cm. Private collection.



21. Federico Lebrun, 4 Works: *Ruggieri e Ugolino, Dante – Inferno*, 1961-1962. Lithograph.



22. Alberto Martini, *Il conte Ugolino e l'arcivescovo Ruggieri*, 1943. Lithograph on zinc, 28x20 cm. In *L'opera grafica di Alberto Martini a cura di Francesco Meloni* 108. Sugarco Edizioni: Milano, p. 86.



23. Francisco Goya, Saturn Devouring His Son, 1818-1923. Oil mural transferred to canvas, 143x81 cm. Madrid, Museo del Prado.



24. Tom Phillips, *Canto XXXIII*, 1981. Lithograph on paper, 292x203 mm. Tate Modern, London.



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III. Websites

Società Dante Alighieri. Available at: <https://ladante.it>

Comments/questions

- Provided that I could not use all my research do you think it should be more comprehensive. Yes, I do. I think there are additional details that you could insert at relative points.
 - Related to this question, should I include more of my findings on
- Do you feel it would be appropriate to mention the Dante in Art project I told you about during our last meeting and one of whose professors replied with some extra information about it. Yes, that would be great.
- Do you believe I have appropriately approached the *cantos*, whose subject matter comes across clearly? yes
- Since I included very few references, do you think I could anyway include my full bibliography just to show what influenced my research but did not make it in the essay? No, bibliographies are reserved for publications that you reference, not ones you consult.
- Shall I include more websites and list them under “other useful resources?” No, integrate web with print sources
- Do I need to provide the pages where the Dante’s versos can be found or since I have already located the canto it can be considered convention? Moreover can I cite the Divine Comedy source only once where as I state as NA that always the same version has been used? Fine. I leave it up to you to decide what conventions to use. The main thing is to be consistent.
- Is the layout of my table of illustrations correct or should I prioritise the size of the image putting one per page? No, this is all good.
- All artists are adopting a similar compositional – swirling background with figures in it – emphasis on contorted spaces and expressions. Individuals completely out of context . emphasis on passion and emotion. Where does the iconographic solution comes from?
- Rodin pioneers iconology of Dante’s Inferno.